

Simmes's Compositor A in *The Malcontent*, Q1-2

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I have recently argued elsewhere¹ that sheets F-H of John Marston's *The Malcontent*, Q1, were set from manuscript by Compositor A at Valentine Simmes's shop in 1604 and very soon after Q1 was printed off, the text of these sheets was reset from a corrected copy of Q1 by the same compositor. Demonstrating also that sheets A-G of Q3 are principally based on Q2 and the work of the same compositor, I have devoted a few pages to an examination of his fidelity to copy when he was working for Q3 in 1604. The aim of this paper is to examine his faithfulness to copy when he was working for Q1-2 of the same play in the same year.

Collation of Q1 and Q2 of *The Malcontent* has revealed 80 substantive variants in Compositor A's stints comprising 836 lines. These variants may be classified under seven categories as are stated in their list: 23 literals, 1 expansion, 1 modernization, 13 omissions, 10 additions, 4 substitutions, and 28 corrections. Revisions that took place in the course of printing Q1-2 (not necessarily introduced into the printer's copy for Q2) make it rather difficult to distinguish the variants (especially omissions, additions, substitutions and corrections) between the reviser and the compositor. Some changes are patently the reviser's but others are not; some alterations are doubtless the compositor's but others are not. And these variants may be interpreted in various ways. There are at least two stand-points from which they can be interpreted: one is that of the compositor working for Q1 and the other is that for Q2.

If interpreted from the stand-point of the compositor working for Q1 from manuscript, the 80 substantive variants would probably mean that something between 42 and 58 alterations have been introduced by him. He produced all of the literal errors with the single exception of the second variant at G3 24. The instances of expansion and modernization do not seem to be his. To the compositor working for Q1 'Additions' in the list of variants provided should mean 'Omissions' and 'Omissions' 'Additions'. At least 3 variants under 'Omissions' (H2v 15, H4 27, and H4v 34) can be compositorial additions in Q1 that may have necessitated their omission in Q2; otherwise, they are a faithful representation of the readings in the

¹ *Poetry and Drama in the English Renaissance: Essays in Honour of Jiro Ozu*, edited by Koshi Nakanori and Yasuo Tamaizumi. Tokyo, 1980.

manuscript. Under 'Additions' 4 variants in the matter of stage directions (F3v 31, F4 34-5, H1v 20, and H4v 20-21) may have originated with the compositor working for Q1 (i. e. omissions) or else with the reviser working for Q2 (i. e. additions) but another 4 changes (F4v 29-30, G3v 13, H2 5, and H4v 12) appear to be compositorial (i. e. omissions). Thus it is possible to think that 4-8 omissions and 0-3 additions took place in Q1. One of the 4 substitutions (G1 26) alone appears to show a compositorial error in Q1. Probably the most difficult of all is to examine the nature of the variants classified as 'Corrections'. At least 5 readings in Q1 (F3 25 and 32, G3 27, H2v 8-9, and H4v 28), which had to be revised in Q2 presumably by the author, are surely what stood in the manuscript. Another 9 readings (F2v 1-2 and 2, F4v 20, G1 23 and 35, G3v 7 and 15, H2 13, and H2v 23) may or may not be compositorial errors in Q1 and all the remaining variants (15 in number) appear to be genuine errors introduced into Q1. Thus 15-24 compositorial errors are included among the 28 'Corrections'. In short, Compositor A working for Q1 appears to have introduced something between 42 and 58 substantive variants (22 literals, 4-8 omissions, 0-3 additions, 1 substitution, and 15-24 errors). This means of course that he introduced into Q1 an average of one change in every 14.4-19.9 lines.

If interpreted from the stand-point of the compositor working for Q2 from a corrected copy of Q1, the 80 variants would probably mean that something between 40 and 51 substantive variants were introduced by him into Q2. The 23 literals, the single occurrence of expansion and modernization are all compositorial changes introduced into Q2. Compositorial omissions took place probably 8-11 times in Q2. The omission of a *finis* indication at F1 3-4 is surely the reviser's and so is the omission of a stage direction at H4v 19 which is closely connected with the addition of another at H4v 20-21. The alteration at H4v 34, which improves the metre of the verse line, may have been introduced by the reviser. If the readings in Q1 at H2v 15 and H4 27 are compositorial, their alterations in Q2 can be attributed also to the reviser. The compositor must have introduced only 4 additions (F3v 31, F4v 29-30, G3v 13, and H2 5) into Q2; none of the remaining additions could have been introduced without authorial consultation. The substitution at G1 26 may be attributed to the reviser who had to correct a possible compositorial error in Q1 but the remaining substitutions (3 in all) are apparently compositorial. Again the most difficult is to examine the nature of the 28 corrections in the list. At least 5 variants (F3 25 and 32, G3 27, H2v 8-9, and H4v 28) are doubtless authorial alterations. Probably another 15 corrections (F2v 1-2, F3v 24, G2 21, G2v 35, G3 20, G4v 11, H1v 15 and 19-20, H2v 31-2, H3 18, H3v 13-14, 24, and 26, H4 32, and I1 14) are also changes introduced into the printer's copy for Q2. The remaining variants (8 in all) may or may not be the compositorial changes. In short, Compositor A working for Q2 appears to have introduced into the text something between 40

and 51 substantive variants (23 literals, 1 expansion, 1 modernization, 8-11 omissions, 4 additions, 3 substitutions, and 0-8 corrections). This means that he introduced into Q2 an average of one substantive change in every 16.3-20.9 lines.

Compositor A's punctuation and other alterations may be mentioned here very briefly. Collation of Q1 and Q2 has revealed the following changes in 836 lines on 24.5 pages that he set: 28 capitalizations, 27 minusculation, 5 italicizations, 22 romanizations; 62 punctuation changes to lighter marks (including 23 changes from a comma to blank, 15 changes from a period to a colon and 13 changes from a period to blank) and 198 changes to heavier marks (including 63 changes from blank to a comma, 58 changes from a colon to a period, 22 changes from blank to a period, and 19 changes from a comma to a semi-colon). In other words, 82 typographical changes, i.e. one change in every 10.1 lines, and 260 punctuational changes, i.e. one change in every 3.2 lines, have been introduced into Q2.

Variants in Compositor A's Pages between Q1-2

Q2 location	Q1 Readings	Q2 Readings
	<i>Literals</i> (23)	
F2	3 Mendoza	Mendoza
	14 three double forward,	three doubles forward,
F3	24 <i>Mendoza.</i>	<i>Mendoza.</i>
	25 <i>Mendoza:</i>	<i>Mendoza:</i>
F3v	8 <i>Mendoza,</i>	Mendoza,
F4	20 stiffer wareant,	stiffer warrant,
F4v	14 <i>Mendoza.</i>	Mendoza
	30 elder gunnes,	elderne guns,
G1	4 <i>Mendoza,</i>	<i>Mendoza,</i>
G2	19 Biliosa.	Bilioso.
	29 <i>Mendoza</i>	<i>Mendoza</i>
	30 <i>Mendoza</i>	<i>Mendoza</i>
G3	24 est	lest
	24 suspect :	ssuspect :
G4	8 heauen	heauens,
G4v	8 <i>Mendoza,</i>	<i>Mendoza,</i>
H1	23 Ferrand,	Ferrard,
H1v	18 <i>ma</i>	<i>may</i>
H2	29 Beanche,	Beancha
H4	31 <i>Beanche:</i>	<i>Beancha:</i>
H4v	4 <i>Eer.</i> Faith	<i>Fer.</i> Faith
I1	3 trecherour	treacherous
	16 the subcurbs.	the suburbs.

Expansion (1)

F1v 21 thinkst thou thinkst thou

Modernization (1)

F4v 23 I am mazde, I am amazde,

Omissions (13)

F1 3-4 *Finis actus tertij.* [omit]
 F2 24 *Equato* The duke, The Duke,
 F4 20 *Pietro Like lightning* Like lightning
 G1v 33 *exit Au:* exit.
 H2 27 *Exeunt.* [omit]
 H2v 15 the falling band the falling
 17 *S. Andrew Iaques* S. Andrew
 H3v 20 *Vnto Maria.* [omit]
 H4 2 *Enter Maleuole,* Maleuole,
 27 Come downe Come,
 H4v 19 To Aurelia. [omit]
 34 breath to liue breath,
 I1 15 Maleuole *kicks out* *kicks out*

Additions (10)

F3v 31 *Exit* *Exit Maleuole.*
 F4 34-5 [none] (*shootes vnder/his belly*)
 F4v 29-30 would dis-/charge he would dis-/charge
 G2v 1-10 [none] [addition of 10 lines]
 G3v 13 most fawning the most fawning
 H1v 20 [none] *Enter Celso.*
 H2 5 for fashion sake, for a fashion sake,
 H4v 12 an empty an empty handbasket
 20-21 [none] Aurelia to / Pietro.
 I1 20 [none] [addition of 1 line]

Substitutions (4)

F3 13 so passionately deepe, too passionately deepe,
 G1 26 For he shall rule Fore he shall rule.
 H2 12 *Keepes them with steele* *Keepes them both steele,*
 H3 31 womans modestie. womens modestie.

Corrections (28)

F2v 1-2 made him talking made him talke
 2 nor neuer saw nor euer saw
 F3 25 Cry all, *Omnes,*
 32 To *Emilia,* To Aurelia.
 F3v 24 O ô me, Come :

F4v	20	do not raue,	do not rand,
G1	23	try heauens goodnes	tyer heauens goodnesse
	35	shall paine your eyes,	shall pierce your eyes,
G2	21	returnde for <i>Florence</i> .	returnde from <i>Florence</i> .
G2v	35	<i>that comes slow,</i>	<i>tho't comes slow,</i>
G3	20	<i>Looseth the world,</i>	<i>Towzeth the world,</i>
	27	<i>Actus quartus</i>	<i>Actus quintus.</i>
G3v	7	Verie verie well,	Verily very well,
	15	rouse that dog	raise that dog,
G4v	11	<i>dell Phebe:</i>	<i>del Phæbo:</i>
H1v	15	choaks all the pores of life,	choaks all the power of life,
	19-20	<i>to him one slaues shame,</i>	<i>to him are slaues Shame,</i>
H2	13	<i>distuned rankes</i>	<i>deserued ranches</i>
H2v	8-9	vpon your head :	vpon your bare haire :
	23	he had his office,	he did his office,
	31-2	dapper windle gallant ?	dapper vn-ydle gallant ?
H3	18	O thou faire worse	O thou far worse
H3v	13-14	<i>Life is a frost/Aur. And</i>	<i>Aur. Life is a frost/And</i>
		<i>death the thaw</i>	<i>death the thaw</i>
	24	<i>Cilleman Mercurie,</i>	<i>Cillenian Mercurie,</i>
	26	<i>Genoa Dukes</i>	<i>Genoan Dukes</i>
H4	32	<i>on change and rest.</i>	<i>one change and rest.</i>
H4v	28	<i>Duke Lorenzo,</i>	<i>Duke Pietro,</i>
II	14	You are ioyd spirits,	You ore-ioy'd spirits